



Title: Ruby Bridges

Grade Levels: 5 - 6

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Description: In this lesson, students will engage in a process drama to explore a real life individual (Ruby Bridges) and actual events that happened during school integration in the 1960's. Additionally, this lesson considers individual rights (specifically towards receiving an equal education), regardless of race.

Learning Outcomes:

- The students will choose class guidelines by devising rules that all students could follow to show respect for self and respect for others.
- The students will interpret the metaphor of knots by expressing a time that they felt confused about what to do.
- The students will relate to the statement by reflecting on a prompt and embodying their choice on a continuum.
- The students will analyze Ruby Bridges' feelings and connect internal feelings to external forces by justifying ideas through role on the wall.
- The students will collaborate to embody Ruby Bridges' experience in school by creating real and ideal images.
- The students will interview Mrs. Henry by engaging in an improvisational dialogue through a class dramatization.
- The students will construct dialogue by preparing improvisational dialogue to show that Ruby Bridges is a positive role model for the African American community.
- The students will summarize Ruby Bridges family's experience by writing from a selected character's perspective.
- The students will express the importance of Ruby Bridges' actions by justifying her bravery through paired improvisation.
- The students will devise a frozen image by imagining Ruby Bridges and Mrs. Henry's first time meeting years after school segregation.
- The students will express the importance of Ruby Bridges' actions by writing a newspaper headline that encapsulates the significance of her story in relation to the current year.

SEL Competencies Taught:

Self-management, which is the ability to regulate and control one's emotions and behaviors, particularly in stressful situations

Social awareness, which is the ability to take the perspective of others, demonstrate empathy, acknowledge and appreciate similarities and differences, and understand how one's actions influence and are influenced by others

2014 National Core Theatre Standards:

TH:Cr1.1.5.c. Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work.

TH:Cr2.1.5.a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.

TH:Cr2.1.5.b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

TH: Pr4.1.5.a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.

TH: Pr4.1.5.b. Use physical choices to create meaning in a drama/theatre work.

TH:Pr6.1.5.a. Present drama/theatre work informally to an audience.

TH:Re8.a.5.b. Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.

TH:Cn10.1.5.a: Explain how drama/theatre connects oneself to a community or culture.

TH:Cn11.1.5.a. Investigate historical, global and social issues expressed in drama/theatre work.

TH:Cr1.1.6.c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

TH:Cr2.1.6.b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

TH:Cr3.1.6.b. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work.

TH:Pr4.1.6.b. Experiment with various physical choices to communicate character in a drama/theatre work.

TH:Cn10.1.6.a. Explain how the actions and motivations of characters in a drama/theatre work impact perspectives of a community or culture.

Time to Teach: 4 Class Sessions; 60 minutes each (can be broken into smaller chunks if needed)

Materials Required for Instruction:

Chart paper
blank computer paper
markers
pencils
index cards
digital media (video and images listed below in the lesson plan)

Opening:

This lesson makes use of a reflective questioning sequence called DAR or Describe-Analyze-Relate. In this scaffolded process, the aim is to get multiple responses to each question (constructivism) and students can respond in a variety of ways (verbal, drawing, gesture, etc.).

Drama Contract (5 Minutes)

Before we begin, we are going to develop a drama contract. (SEL Self-Management)

As we engage in our work together, I want us to think about how we can create a safe space for everyone and build a community. I would like to think about a rule that the whole class can follow that would allow us to do that. (Scribe answers to build a drama contract. Ask for specifics to consider what that looks like in action.)

This contract is critical as we will be diving into a story and embodying characters that connect to a specific moment of history rooted in racial tension. We will work to build our social awareness through this lesson, while also thinking critically about the event and diverse perspectives.

Transition: *Moving forward let's remember the guidelines of the drama contract that you have constructed. To begin our work, I would like to play a game called knots. Please gather in a standing circle.*

In our extended day lesson, we will explore a historical event. Through this exploration we will be able to think about perspectives and actions of real people, and then connect those to our own feelings, actions, and ideas. (SEL: Social Awareness)

Instructional Procedures:

Day #1

Ensemble Building Strategy: [Knots]

[Hand sanitizer if needed!]

In a moment, we will close our eyes, reach forward, crossing at the elbows, and put both of your hands out. Like this [model]. You will grab a hand so that each person is holding someone else's hand. Then we will open our eyes and silently work to unknot ourselves.

Any questions before we begin? [Wait time.] Close your eyes, reach forward, crossing at the elbows, put both of your hands out, and grab another hand. Open your eyes and work non-verbally to unknot yourselves.

Side-coaching:

- *Look for ways that you can help the group even if you are unknotted already.*
- *How can you communicate non-verbally?*
- *Think about the role of a leader and follower. How can you become a leader if you have been a follower? How can you become a follower if you have been a leader? (SEL Self-Management)*

Reflection:

Describe: How did you feel playing this game? (Why?)

Analyze: How did you work to communicate non-verbally with the group? What challenges does working non-verbally present?

Relate: Thinking metaphorically, we use the idea of knots to express times that we are nervous and have "knots in your stomach" or when something is confusing or challenging, we might say that we are "knotted up". When have you ever had knots in your stomach? What situations have you felt were "knotted up"? (SEL: Social Awareness)

Transition: *We are going to use our time together to explore a topic through a process drama. This means that we will engage in dialogue together, and then use our bodies and voices to express ideas through a variety of theatre strategies. As we move forward, I ask you to remember our community contract and the metaphor of a knot. (SEL Self-Management)*

Introduction to Question or Topic through Active Engagement: [Vote with Your Feet]

In a moment, I will read a statement. After I read the statement, I would like you to think about if you strongly agree or strongly disagree. If you strongly agree, you will go to this side of the room [model]. If you strongly disagree, you will go to this side of the room [model]. Or you can be anywhere in between. Any questions? (SEL: Social Awareness)

Let's model with a practice statement, "Ice cream is the best junk food." [model] Any questions?

Statement #1: *“Students should choose what school they want to attend.”*

Reflection Questions:

Depending on the distribution of the group you can discuss in the following ways:

(Ask some of the following questions. The goal is to get multiple responses to each question asked, sparking a dialogue.)

- *From where you are standing individually.*
- *Group by strongly agree, agree, disagree, and strongly disagree. Each group will share one statement after discussion.*
- *Think-Pair-Share with someone who ALSO places themselves where you did on the continuum.*
- *Think-Pair-Share with someone who places themselves in an extreme different place where you did on the continuum.*

[Reset.]

Statement #2: *“All students deserve the right to an education.”*

Reflection Questions:

Depending on the distribution of the group you can discuss in the following ways:

(Ask some of the following questions. The goal is to get multiple responses to each question asked, sparking a dialogue.)

- *From where you are standing individually.*
- *Group by strongly agree, agree, disagree, and strongly disagree. Each group will share one statement after discussion.*
- *Think-Pair-Share with someone who ALSO places themselves where you did on the continuum.*
- *Think-Pair-Share with someone who places themselves in an extreme different place where you did on the continuum.*

[Reset.]

Statement #3: *“Students should be able to get to school safely and feel protected at school.”*

Reflection Questions:

Depending on the distribution of the group you can discuss in the following ways:

(Ask some of the following questions. The goal is to get multiple responses to each question asked, sparking a dialogue.)

- *From where you are standing individually.*
- *Group by strongly agree, agree, disagree, and strongly disagree. Each group will share one statement after discussion.*
- *Think-Pair-Share with someone who ALSO places themselves where you did on the continuum.*
- *Think-Pair-Share with someone who places themselves in an extreme different place where you did on the continuum.*

[Reset.]

Transition: *Considering your own opinions about access to education, let's look at some events in American History. We are going to look at a moment in history about school segregation and integration. Before this moment African American students and Caucasian students were in separate schools.*

Introduction to Question or Topic through Active Engagement: [Artifact]

Let's look at a quote from the US Government about school desegregation (or integration) from 1954.

"The Supreme Court Ruled that separating children in public schools on the basis of race was unconstitutional. It signaled the end of legalized racial segregation in the schools in the United States. This overruled the "separate but equal" principal."

Reflection: (SEL Social Awareness)

Describe: *What words stick out to you?*

Analyze: *Who is making this decision? What is the impact of this law?*

Relate: *How do you think African American individuals reacted to this law? Why?*

Ending Statement: *Even though the US Government ruled that schools should be integrated in 1954, it was found that not all states were following the law, specifically in the south. For example, less than 5% of African American students in North Carolina attended integrated schools. For this reason, the US Government considered how to promote equal access to education for all students, specifically African American students in places where segregation was still taking place, even though it was against the law.*

Day #2

Let's take a moment to review our community contact. (Read and discuss, add and edit if needed.)

Drama Strategy: [Role on the Wall]

While the United States Government attempted to work to enforce school integration across the US, individual states had ideas about how to promote school integration in their own states. Some students were asked to attend integrated schools while there were horrible riots, protests, and violence outside the school.

[Draw a head and shoulders on a piece of poster paper for Role on the Wall.]

How might it feel if you were attending school in this kind of environment? (SEL Social Awareness)

[Label this on the inside of the body. Deepen the questioning by asking why.]

Side-Coaching:

- *What makes you say that?*
- *Any other ideas?*
- *Let's get ___ more ideas for the poster.*

Let's imagine that this is a student who is African American, being told to attend a school in an area that is not close to her home. This community does not want integration. (SEL Social Awareness)

What is happening around this student as she tries to attend school?

[Label this on the outside of the body. Deepen the questioning by asking why.]

What might be said to her, and by who?

[Label this on the outside of the body. Deepen the questioning by asking why.]

I want to share a bit more information with you about this particular student. This student's name is Ruby Bridges.

[From Biography.com] *"When Ruby was in kindergarten, she was one of many African-American students in New Orleans who were chosen to take a test determining whether or not she could attend a white school. It is said the test was written to be especially difficult so that students would have a hard time passing. The idea was that if all the African-American children failed the test, New Orleans schools might be able to stay segregated for a while longer."*

"Her father was averse to his daughter taking the test, believing that if she passed and was allowed to go to the white school, there would be trouble. Her mother, Lucille, however, pressed the issue, believing that Ruby would get a better education at a white school. She was eventually able to convince Ruby's father to let her take the test."

"In 1960, Ruby Bridges' parents were informed by officials from the NAACP that she was one of only six African-American students to pass the test. Ruby would be the only African-American student to attend the William Frantz School, near her home, and the first black child to attend an all-white elementary school in the South."

Knowing this information, is there anything we might want to add inside our Role on the Wall? Anything to add outside?

Transition: *Considering all of Ruby's feelings and everything that was going on at the time, Ruby was still the first African American to attend an all-white elementary school in the south.*

[From Biography.com] *“On the morning of November 14, 1960, federal marshals drove Ruby and her mother five blocks to her new school. While in the car, one of the men explained that when they arrived at the school, two marshals would walk in front of Ruby and two would be behind her. When Ruby and the federal marshals arrived at the school, large crowds of people were gathered in front yelling and throwing objects. There were barricades set up, and policemen were everywhere.”*

[Share the image below with the class.]



This is one of the most famous photographs that captured how Ruby went to school every day. Consider if we zoom out of the photo, what we might see.

As Ruby continued to go to school at Frantz Elementary School, there was one teacher who refused to leave her teaching job when white parents, students, and teachers decided to leave the school in protest of the desegregation of schools. Mrs. Henry became Ruby’s teacher. Mrs. Henry was the only teacher who was willing to teach an African American student. Mrs. Henry taught Ruby alone in a classroom for a whole year. Mrs. Henry recalls Ruby being very smart and enjoying school despite what was happening around her.

Drama Strategy: [Real and Ideal Images]

Take a moment to consider for Ruby, what was happening in the classroom. She was being taught alone by Mrs. Henry because other students and teachers refused to attend school because Ruby was there.

[From Biography.com] *“She spent her entire day, every day, in Mrs. Henry’s classroom, not allowed to go to the cafeteria or out to recess to be with other students in the school. When she had to go to the restroom, the federal marshals walked her down the hall.”*

In a moment, with a partner you will create two frozen images – real and ideal. What is really happening inside the classroom or school with Ruby and what is the ideal. What does she wish her school experience was like? When you rehearse and refine your images, practice moving from the real to the ideal. (SEL Social Awareness)

In the frozen images, you can play across race and gender. Consider telling a clear story through your body.

[Allow students to partner and create, rehearse, and refine their images.]

To facilitate sharing of the images we will use “blackout”, which means close your eyes. Then I will say “curtain up” to open your eyes. As we are sharing images you might consider what commonalities you are noticing between the real images and ideal images.

[Share images.]

Transition: *As you think about the images we just saw and what we know about Ruby’s work with Mrs. Henry, consider this in relation to the Role on the Wall. Even though all of this was happening, Ruby still went to school every day, was willing to be her best self, and engage in her lessons with Mrs. Henry. You might think about how challenging it could have been for her to show up daily with so many individuals protesting outside. (SEL Social Awareness)*

Ending Statement: *Tomorrow we will look closely at Mrs. Henry. I would like you to consider a question you might like to ask Mrs. Henry about her choices, her actions, or her work with Ruby.*

Day #3

Let’s take a moment to review our community contact. (Read and discuss, add and edit if needed.)

Drama Strategy: [Hot Seating]

Today we will begin by looking at Mrs. Henry, Ruby’s teacher. What are some character traits of Mrs. Henry?

[Brainstorm/list these on the board. Use a character traits sheet if needed.]

[Character Traits Sheet: http://www.readwritethink.org/files/resources/p-as_docs/sample_character_traits.pdf]

What are some questions that you might ask Mrs. Henry?

[If needed, allow students to each write out a question ahead of time.]

In a moment, I will go into the role as Mrs. Henry. I will listen to some of your questions and respond as Mrs. Henry. I will go into the role as Mrs. Henry in 3-2-1.

[Allow students to ask questions, respond authentically as Mrs. Henry, elaborating upon information and facts about her life and experiences.]

Thanks so much for interviewing me today. I will de-role in 3-2-1.

Transition: Consider what we learned about Mrs. Henry from *Hot Seating*. While Mrs. Henry was also attending school at a time that her friends, family, and fellow teachers maybe didn't want her to go, Ruby became a positive role model for the African American Community and a symbol of the Civil Rights Movement. There were newspaper articles about her bravery, radio reports about the events taking place in New Orleans and how she continued to go to school despite the protestors, and even a painting depicting her experience (Norman Rockwell).

Drama Strategy: [Conscious Alley]

[From Biography.com] "Ruby's mother kept encouraging her to be strong and pray while entering the school, which Ruby discovered reduced the vehemence of the insults yelled at her and gave her courage. Several years later, federal marshal Charles Burks, one of her escorts, commented with some pride that Ruby showed a lot of courage. She never cried or whimpered, Burks said, "She just marched along like a little soldier."

I am going to ask you to think about all of the men, women, boys, and girls in Ruby's community that were saying positive things to Ruby. Although this was a challenging time, members of the African American community knew that what Ruby was doing was brave.

Think of a line of dialogue that one of the people that Ruby knows might say to her to keep her spirits up, encourage her, or explain that she is doing something important for the African American community. This might be someone at Ruby's church, one of Ruby's neighbors, a family friend, or one of Ruby's friends from her old school. (SEL Social Awareness)

[If needed, allow students to write their line of dialogue on an index card.]

Please form two lines facing each other. In a moment, I will walk down the alley way as Ruby, when I pass you, please say you line of dialogue to Ruby. Consider speaking loud enough so others in the group can hear you as well, not just Ruby.

[Walk down the alley and listen to the advice from community members.]

Transition: Those in the African American community felt that great change was coming if Ruby continued to preserve. However, while Ruby continued to go to school each day, it became a challenging time for Ruby's immediate family.

Drama Strategy: [Writing in Role]

[From Biography.com] "Her father lost his job at the filling station, and her grandparents were sent off the land they had sharecropped for over 25 years. The grocery store where the family shopped banned them from entering."

Even though everyone in Ruby's family understood that this was an important sacrifice, it was still very challenging for Ruby's family.

I would like you to pick a character – Ruby’s mother, father, grandparents, aunts, or uncles. [Ruby had two younger brothers and a younger sister, but to embody them in this activity will not support the learning objectives.] The character you picked has thought a lot about what has happened, questioning if this was the best choice to send Ruby to the integrated school. Your character decides to write a journal entry about to pros and cons of what is happening from their perspective. What is positive about this? What is negative? How is your character feeling, and why? (SEL Social Awareness)

I am going to ask you to write without stopping for five minutes.

[Allow students to write silently for 5 minutes.]

Please reread your text and consider one or two lines that you would like to share with the group. We will share these as a choral poem. In a choral poem, there is no order, and it is okay if a few voices from across the circle overlap. You listen for a moment in the speaking pattern that your line of dialogue might fit into, this could be because it is coupled with the previous line or is in juxtaposition. You may choose to repeat your line again. A choral poem is ended when the group falls silent.

[Engage in the choral poem activity to share highlights from writing in role.]

Transition [From Biography.com]: *“Gradually, many families began to send their children back to the school and the protests and civil disturbances seemed to subside as the year went on. A neighbor provided Ruby’s father with a job, while others volunteered to babysit the four children, watch the house as protectors, and walk behind the federal marshals on the trips to school.”*

Ending Statement: *As we end our session today, think about the work we did to explore the story from perspectives other than Ruby Bridges. Tomorrow we will look at Ruby Bridges as an adult and reflect on how this experience impacted her.*

Day #4

Let’s take a moment to review our community contact. (Read and discuss, add and edit if needed.)

In our work so far, we looked at school desegregation and the Civil Rights Movement of the 1960’s. We focused on Ruby’s first year at the all-white school.

[From Biography.com] *“By Ruby’s second year at Frantz School it seemed everything had changed. Mrs. Henry’s contract wasn’t renewed, and so she and her husband returned to Boston. There were also no more federal marshals; Ruby walked to school every day by herself. There were other students in her second-grade class, and the school began to see full enrollment again. No one talked about the past year. It seemed everyone wanted to put the experience behind them.”*

Ruby went on to graduate high school and have her own family. In retrospect, Ruby became a symbol of the Civil Rights Movement.

Drama Strategy: [Paired Improvisation]

About 43 years after Ruby attended Frantz Elementary School, media sources in 2017 are discussing the impact Ruby Bridges had on American culture and her important role in desegregation. As years have passed, we start to look at the impact one first grader made on American society.

View the Following Video: <https://www.youtube.com/watch?v=BCsJ-24MdZc>

In a moment, you will take on the role of a talk show host and a talk show producer that believe it would be useful to bring Ruby Bridges on the talk show to share her experiences as a 1st grader attending Franz Elementary School. The talk show producer is excited about bringing Ruby Bridges on, but the talk show host needs some convincing. The talk show host isn't sure Ruby Bridges is relevant to a current audience. (SEL Social Awareness)

[Each student finds a partner from across the room, have students sit back-to-back in their chairs.]

When I clap my hands two times you will begin.

[Spotlighting.] *We will listen in on their conversation.*

When I clap my hands two times you will begin.

[Spotlighting.] *We will listen in on their conversation.*

Transition: *At the end of the conversation and after much thought the talk show host was convinced to bring Ruby on as a guest. On her talk show the host also had a surprise.*

Drama Strategy: [Tableaux/Frozen Stage Picture]

On the set of the talk show, for the first time in 43 years Ruby was reunited with Mrs. Henry.

In a small group I would like to create tableaux that depict what this first meeting might look like and consider who else might be in the room to witness this event. (SEL Social Awareness)

[Allow students to create, rehearse, and revise their tableau.]

[Sharing.]

With each tableau use thought tracking:

When I put my hand above your head, we will hear a word or short phrase about what this character is thinking. (SEL Social Awareness)

Transition: *After the successful talk show, the national newspapers reported on Ruby. The news articles focused on the Ruby Bridges’ story in relation to events in 2017, finding it relevant together even though desegregation happened decade ago.*

Drama Strategy: [Headlines]

Considering this information, create a newspaper headline that embodies the message of relevancy to today’s audience and also captures a reader’s attention.

[Allow students to write their headlines.]

We are going to share out our headlines by saying “Extra, Extra, Read All About It” and hearing three headlines, and then repeating “Extra, Extra, Read All About It” until we are complete.

Reflect:

Now, we will reflect on our whole 4-day lesson.

Our drama focused primarily on social awareness, which is the ability to take the perspective of others, demonstrate empathy, acknowledge and appreciate similarities and differences, and understand how one’s actions influence and are influenced by others.

Describe: What drama strategies did we do to explore the events and characters in our story?

Analyze: What facts/history about school segregation and integration through this story?

Relate: How do we see the impact of racial segregation today? Why is it important to acknowledge and center stories like this, even if challenging to discuss?

Assessment:

Formative Assessment:

Describe, Analyze, Relate Questions with Side-coaching (During the Lesson)

3	2	1
The student answers the question(s) and offers details and specifics when asked a follow-up question. The student uses personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	The student answers the question(s) but lacks details or specifics when asked a follow-up question. The student sometimes uses personal experiences and knowledge to make connections to community and culture in a drama/theatre work.	The student cannot answer the question(s). The student does not use personal experiences or knowledge to make connections to community or culture in a drama/theatre work.

Teacher Observation of Image and Role Work (During the Drama)

3	2	1
<p>The student uses their body and voice in a way that is fitting with the given circumstances of the story to deepen, connect, and reflect. The student works individually and collaboratively to embody characters, build worlds, and reflect from inside the drama. The student provides ideas that forward and deepen the process drama that are viable and fitting for the given circumstances.</p>	<p>The student uses their body and voice, but in a way that does not fit with the given circumstances of the story, or does not deepen, connect, and reflect. The student works individually or collaboratively to embody characters, build worlds, and reflect from inside the drama. The student provides ideas that forward or deepen the process drama that are viable and fitting for the given circumstances.</p>	<p>The student does not use their body and voice to respond to the prompt. The student cannot work individually or collaboratively to embody characters, build worlds, and reflect from inside the drama. The student does not provide ideas that forward or deepen the process drama.</p>

Summative Assessment:

Picture, Video, or Physical Artifact of Student Work with Individual Reflection After

3	2	1
<p>The student describes the choices that they made with their body/voice or through visual/written text and explains how it connects to the text with details and specifics and connects to other moments in the story or drama. The student is able to compare/contrast student work and identify their own growth opportunities for skill development.</p>	<p>The student describes the choices that they made with their body/voice or through visual/written text and explains how it connects to the text but lacks details or specifics. The student is able to compare/contrast student work and identify their own growth opportunities for skill development but lacks details or specifics.</p>	<p>The student cannot describe the choices that they made with their body/voice or through visual/written text, nor can they explain how it connects to the text. The student is not able to compare/contrast student work or evaluate their own growth opportunities for skill development.</p>

Closing:

As we end, let's think about a quote from Ruby herself, "We should never look at a person and judge them by the color of their skin. This is the lesson I learned in first grade."

Learning for all: Please use the space below for suggestions for any specific adaptations or accommodations needed for neuro-diverse or atypical learners.

The lesson makes use of some simultaneous play (all playing and embodying the character at the same time) and whole class co-construction, in addition to individual character work. At any moment, the teacher can stop and discuss before embodying to ensure student success. The teacher should also make use of side-coaching to support, encourage, and challenge students appropriately (differentiated instruction).

How does this lesson's content model inclusivity and honor diversity?

This lesson uses a process drama to explore issues of inclusion, exclusion, and integration, which offers the opportunity to use aesthetic distance to examine such issues. Students have the opportunity to engage in simultaneous (or parallel) play, where we are all thinking from the perspective of a single character, rather than casting (like in a play). This lesson explores the building of a community contract for class management and exploration of the topic over multiple days (extended drama). The open-ended reflection questions should be answered by getting multiple responses to a question before moving on, thus encouraging dialogic meaning-making (Dawson & Lee, 2018). Additionally, this story focuses on highlighting Black joy, hope, and pride, alongside the systemic oppression that is explored.

Works Cited:

<https://www.biography.com/activist/ruby-bridges>

Additional Tools & Resources:

Community Contract - <https://dbp.theatredance.utexas.edu/content/classroom-management>

Knots - https://dbp.theatredance.utexas.edu/teaching_strategies#dbpK

Vote with Your Feet - <https://dbp.theatredance.utexas.edu/content/vote-your-feet>

Artifact - <https://dbp.theatredance.utexas.edu/teaching-strategies/artifacts>

Real and Ideal Images - <https://dbp.theatredance.utexas.edu/teaching-strategies/real-and-ideal-images>

Hot Seating - <https://dbp.theatredance.utexas.edu/content/hotseating-0>

Conscious Alley - <https://dbp.theatredance.utexas.edu/teaching-strategies/conscience-alley>

Writing in Role - <https://dbp.theatredance.utexas.edu/teaching-strategies/writing-role>

Paired Improvisation - <https://dbp.theatredance.utexas.edu/teaching-strategies/pairedgroup-improv>

Tableaux/Frozen Picture with Thought Tracking - <https://dbp.theatredance.utexas.edu/content/frozen-picturestage-picture>

Process Drama as a Liberatory Practice -

<https://sites.google.com/nyu.edu/artspraxis/2020/volume-7-issue-2b/streeter-process-drama-as-a-liberatory-practice>